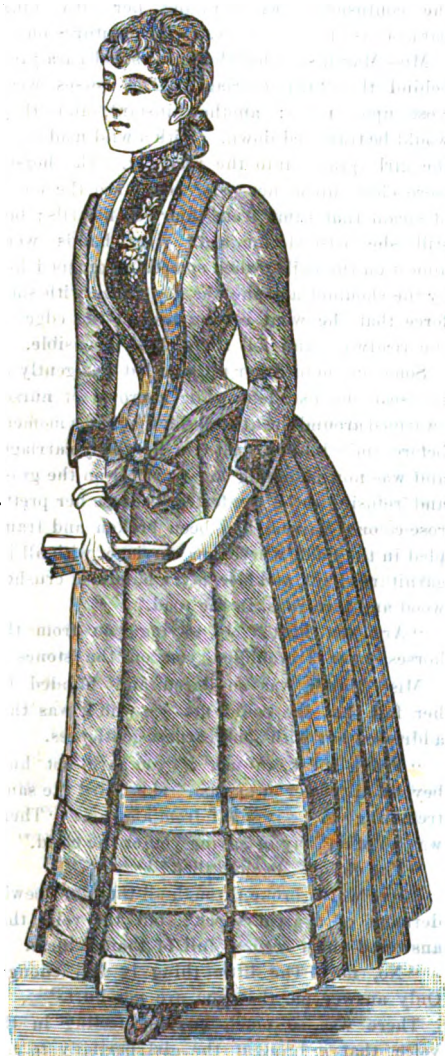


EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

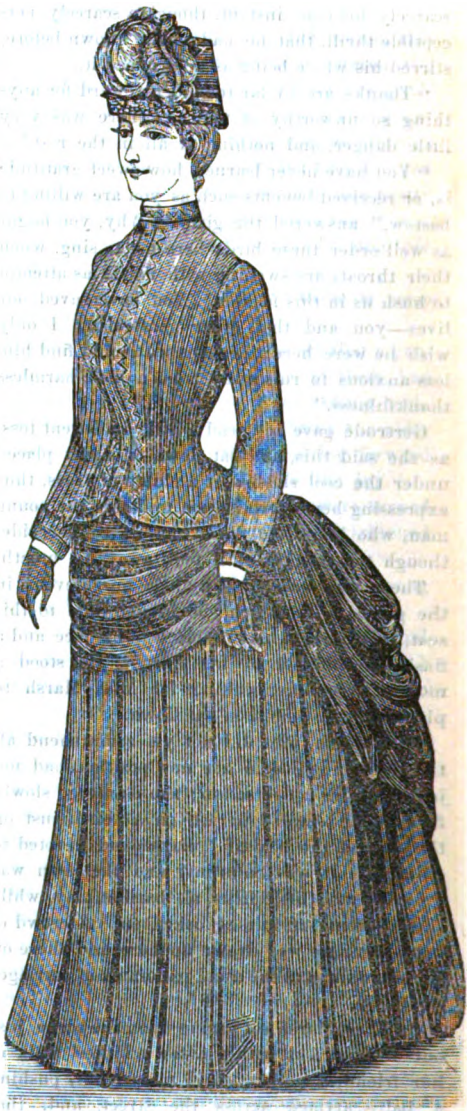
No. 1.—Is a new and stylish model for a stuff or silk costume, combined with velvet. The skirt box-plaited in front, and kilt-plaited—very large plaits—and hanging loose from the waist, forming

with a velvet vest, collar, and cuffs. The vest and collar may be embroidered or trimmed with passementerie. The wide braid edges and forms



No. 1.

the back-drapery. The front has three bands, two and a half or three inches wide, of worsted braid, put on before the box-plaits are laid. The waist is a short pointed basque, back and front, (254)



No. 2.

the revers for the vest—also edges the basque—and is tied in a double bow at the point of the basque in front.

No. 2—Is a walking-costume, of pin-striped camel's-hair goods or Jersey cloth. The skirt is box-plaited on to a yoke, and there is a short scarf-drapery in front, with full puffed drapery yards of 46-inch wide material for this costume. Twelve yards of narrow worsted braid. Eighteen buttons.



No. 3.

at the back. The jacket is cut rounded off in front, with the French back, composed of two box-plaits, forming the fullness of the back of the basque. A tiny pointed pattern is braided on the jacket all around—also, on the collar and cuffs. Small Jersey buttons. Ten to twelve



No. 4.

No. 3—Is a home or out-door costume for a very young lady. The skirt is of dotted cashmere, and the overdress of plain nun's-veiling; or the design may be carried out in figured and plain India silk; or any of the pretty combinations of sateen; or, for early autumn wear, cashmere

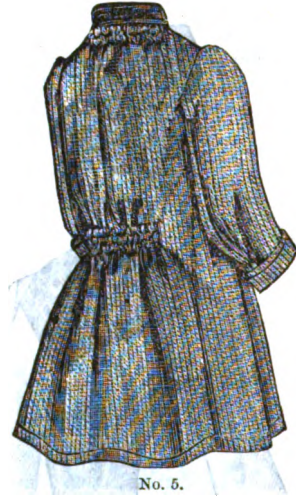
and velvet-spotted woolen goods for the under-skirt and trimmings. As may be seen, the skirt is perfectly plain—and, let me add here, there seems to be a growing popularity for plain-skirted costumes. The overdress has a full long apron-front and straight waterfall-back. A full round waist, open in front over a full underwaist. Revers of the figured material ornament the waist proper, while the collar is upon the underwaist. Slightly-fuller sleeves at the cuffs, which are of the figured material. Belt of the same. Three yards of wide 46-inch figured goods, and six yards of plain, will be required.



No. 4.

No. 4—Is a promenade-costume, of serge, camel's-hair, or lady's diagonal cloth, trimmed with wide worsted galloon, either black and gold, blue and steel, or brown and gold. The under-skirt is simply kilted on to a yoke. The overdress forms a full apron-front, draped high at the sides, and the back is arranged in much the same style, only with the bunching-up to form the full tournure. The jacket is a round basque, buttoning at the left side, and it is slashed at the back.

The wide galloon-trimming is arranged to form a vest-front, and, as may be seen, there is a double row of buttons. Collar and cuffs formed



No. 5.

of the galloon. Ten to twelve yards of 46-inch wide material. Three yards of wide galloon, for the basque, will be required. Eighteen buttons.



No. 6.

No. 5.—Is a simple little paletot for a girl of four to six years. We give the back and front view, as seen. It is gathered at the back of the neck and at the waist-line, also in front at the shoulders, and again at the waist. Collar of velvet. The materials most in use for children's paletots are pin-striped and checked cloths or flannels.

No. 6.—Another paletot, for a girl of six years. This is a simple sacque, with plaited skirt at the back, over which is adjusted a large cape with seam at the back. This is looped, and a large bow of ribbon or velvet shapes and holds it in place. The cape and coat may be lined with red flannel, for colder weather.

No. 7.—For a little boy of three to four years, we have here a flannel suit, with rows of narrow worsted braid. The waist is long, and has a gathered piece directly down the front, and the waist buttons at one side. The skirt is box-plaited on to the waist, and the belt is covered with rows of the braid, to match the skirt, also the collar and cuffs. The bow-and-ends may be of wide braid, with the ends fringed out.



STRAWBERRY DESIGN IN OUTLINE.

A design for outline—strawberry-plant: fruit and blossoms—suitable for d'oyleys. The blossom is done in white filoselle, the fruit in ingrain-red working-cotton, and the leaves are also outlined with the same cotton. The work will then wash without fading.



NAME FOR MARKING.

Harriase

NEWEST STYLE POLONAISE: WITH SUPPLEMENT.

BY EMILY H. MAY.



(258)

We have received a very large number of requests for a Polonaise Promenade-Dress, and we accordingly give one here: while, folded in with the number, is a SUPPLEMENT, with full-size diagrams, from which to cut out the costume.

We will add, however, that polonaises are not nearly so fashionable as they were a few years ago. One reason of this, perhaps, is their exceedingly complicated character.

The costume should be made of cashmere—say of a delicate fawn-shade—and it has a vest of embroidered or braided satin, as seen in the annexed cut. The upper part of the dress is of the polonaise form, the back being fully draped, and the fronts opening as a tunic. The vest is enclosed by double folds of the cashmere, which start from the neck-part of the shoulder-seam, and are carried below the waist. The underskirt is composed of large kilt-plaits all around, except at the front, where a plain narrow breadth is slightly full in, giving the side-plaits the appearance of panels. This front is edged at the bottom by a wide and narrow plaiting of cashmere. Ten yards of cashmere, forty-six inches wide, three-quarters of a yard of satin. Thirteen buttons will be required for the complete costume.

Our pattern consists of seven pieces, as will be seen by referring to the SUPPLEMENT—viz:

1.—HALF OF FRONT, JACKET. The straight lines show where the plaits are placed.

2.—HALF OF VEST. The dotted lines show the darts. The armhole and side-seam of the vest and jacket are the same, only the jacket is longer, as seen.

3.—HALF OF BACK. The length of the skirt of the polonaise at the back must be extended to measure forty inches from the waist; and the width at the bottom is eighteen inches.

4.—HALF OF SIDE-BACK. This also is to be extended in the skirt to forty-inches; width eighteen inches.

5.—ONE OF THE FRONT-PANIER. It is represented by a continuous line, and has notches to show where it is to be plaited. W is the front. It must be plaited to fit the waist, and joined to the back drapery.

6.—IS THE SLEEVE.

7.—THE COLLAR.

The back-drapery is arranged in full puffs.

The WHITE WILLOW, *Salix alba*, belongs to a formidable genus of perhaps as many as 130 species. This is the only one used in medicine. Stem or trunk 30 to 60 feet high, much branched; branches rather erect, with a pale, greenish-yellow bark, smooth. The bark of this tree has been used to arrest ague and intermittent generally. It is not of sufficient value to mother to devote more time to it. I will give, in passing, the botanical name of the Weeping or Drooping Willow—*Salix Babylonica*. Linnaeus gave it the specific name which it bears, *Babylonica*, in allusion to the 137th Psalm: "By the river of Babylon, there we sat down, yea, we wept, when we remembered Zion. We hanged our harps upon the willows in the midst thereof." Probably the first Weeping Willows were introduced into the United States by Gov. John Penn for his garden on South Third Street.

WILD INDIGO, *Baptisia tinctoria*. Stem about two feet high, bushy or much branched, small and rather glaucous; leaves trifoliate, turning blackish in drying. Flowers yellow, papilionaceous; calyx four-toothed, the two upper segments united. Common in dry hilly woodlands. Flowers, June. An infusion made by steeping one ounce of the plant in four ounces of boiling water, and given in teaspoonful doses, at the same time using it locally, is a favorite and valuable remedy for sore mouth and sore throat, especially where there is a tendency to ulceration in enfeebled persons. Hence it is highly useful in the sore throat of malignant scarlatina and in diphtheria with swollen and enfeebled mucous membranes, dusky or livid hue with tendency to ulceration and sloughing. In such cases, Prof. Scudder says: "There is no remedy more certain."

PUZZLE DEPARTMENT.

Everything relating to this department should be addressed "Puzzle Editor," PETERSON'S MAGAZINE, Lock Box 409, Marblehead, Mass.

No. 271.—WORD-SQUARE.

1. A brave man. 2. A title of dignity among the Turks.
 3. Hoarfrost. 4. Minerals.
- SYRACUSE, N. Y. BETTIE.

No. 272.—OCTAGON.

1. To moisten.
 2. Dorsal.
 3. A Latin grammarian and commentator.
 4. A piece of furniture.
 5. A river in the United States.
 6. Invites.
 7. To have intercourse with.
- St. Albans, Vt. METEOR.

No. 273.—DIAMOND.

1. A letter. 2. To linger. 3. An alarm. 4. A distilled spirit. 5. A letter.
- Brooklyn, N. Y. J. H. FINN.

HEALTH DEPARTMENT.

CHILDREN able to walk should have woolen or fur garters over their legs when they go out. Children should never be kept at home simply because the weather is cold; if they are properly dressed, the cold will do them no harm, unless they are already out of health. Even drizzling rain is not to be feared, and the children may be taken out in frosty weather, or slight sleet, and even when the snow is thick on the ground, provided their boots are waterproof, and that the nurse can be trusted to see that they do not

get severe falls. Fog, however, except on the sea-coast, should be avoided like poison, which, in very truth, all fresh-water fog is.

Open-air exercise is one of the most important conditions for the preservation and obtaining of health, and, though exercise for the young infant must be passive, for the child who can walk and run it may, and should, be very active indeed; and children, instead of being commanded to walk steadily for fear of spoiling their clothes, should be encouraged to play in the open air as much as possible. They should be given toy sets of harness so that they may play horses. They should skip and roll hoops, and, above all, play ball. Ball is the oldest of all games, and the one most in favor with the ancient Greeks, the nation of all others the most remarkable for its muscular symmetry. The ordinary india-rubber ball, about three or three and a half inches in diameter, is so light that, while it can be thrown about in every way, and give exercise to every muscle in the body, at the same time strengthening the lungs by the increased rapidity of respiration, if it strikes any part of the body it can do no harm, and does not even produce as much as a bruise.

FASHIONS FOR SEPTEMBER.

FIG. I.—WALKING-DRESS OF BLUISH-GREEN HABIT-CLOTH.

The skirt and bodice are cut in one, and the skirt falls in full folds over the tournure. The revers on both the skirt and bodice are fastened back with small buttons and simulated buttonholes. The pockets and cuffs are also ornamented with buttons and buttonholes. The waistcoat and front of the skirt are of woolen of the same shade as the rest of the dress, dotted with small woolen figures. A sash of silk, of the color of the dress, comes from the seams under the arms, and is knotted in front. Felt hat, trimmed with bluish-green ribbon.

FIG. II.—WALKING-DRESS OF BROWN VELVET AND FAWN-COLORED CASHMERE.

The simulated petticoat is of brown velvet, and is made quite plain. The overskirt is of fawn-colored cashmere, with deep drapes in front, edged with a band of brown velvet. The open front passes under the drapery at the back, where the cashmere forms the back part of the skirt. Jacket bodice of brown velvet, which opens on the hip, and has a plaited basque at the back. Straw hat trimmed with a fawn-colored feather and brown velvet.

FIG. III.—WALKING-DRESS OF SOFT WOOLEN MATERIAL AND BLACK CAMEL'S-HAIR.

The skirt is made of panels of a woolen material of black, striped with very dark-red, alternating with plaits of black camel's-hair. The tunic is formed by deep paniers of the camel's-hair, and falls in full folds at the back. The bodice is made of the striped woolen material. Black felt hat trimmed with pink silk and feather shaded to dark-red.

FIG. IV.—EVENING-DRESS OF LIGHT-BLUE SURAH.

The skirt is laid in box-plaits, which are cut in vandykes and edged with a band of blue satin. A narrow knife-plaiting is under the vandykes. The overskirt forms a deep point in front, and is caught up in small paniers at the sides of the broad band of velvet which passes around the edge of the bodice and crosses in front. Large clusters of white roses catch the tunic up on the hips at the back. The full plastron bodice is edged around the neck with a band of velvet, which crosses in front, and is finished at each end by a large white rose; blue ribbon around the throat, fastened by a white rose. White roses in the hair.

FIG. V.—RECEPTION-DRESS OF BLACK VELVET AND BLACK LACE.

The skirt is made of black velvet, edged with a narrow plaiting of the same, with a saw-point trimming of gold-colored satin. The tunic and bodice are of black lace striped with velvet, and the tunic, which does not close at

the back, is edged with lace. The sleeves have black velvet cuffs. The collar is of black velvet, beneath which is worn a gold-colored ribbon. The sleeves have puffs at the arm-holes. A gold-colored satin ribbon catches the tunic up in the front.

FIG. VI.—HOUSE-DRESS, OF SHOT OR CHANGEABLE SILK. The skirt is edged with two flounces headed with gathered frills. The paniers cross the front; the left-side one is longer than the other, and is looped up with a velvet sash on the left side. At the back the overskirt is looped up, and then falls in a straight line to the bottom of the skirt. The bodice is of velvet, is not very pointed in front, and forms double loops at the back. This is a most appropriate style for slight mourning, or for a walking-dress, if the skirt is made a little shorter and of some woollen material; the bodice could also be of cloth.

FIG. VII.—HOUSE-DRESS OF GREY BÉGE. There is a narrow knife-plaiting on the edge of the foundation skirt. The bége skirt is box-plaited; the tunic and bodice are made of bége striped with dull brick-dust red; the striped tunic is gathered at the waist and turned up washer-woman fashion. To make the front drape, a scarf of the material crosses the front, and is fastened with a beaded ornament on the left side. The waistcoat, collar, and cuffs are of velvet, to match the stripes in the bége.

FIG. VIII.—WALKING OR HOUSE-DRESS OF BLUE SERGE. The front of bodice is trimmed with a pointed bib-piece of velvet, which, at back, describes a sailor's collar. The body fastens to the waist by buttons. Cuffs and buckled waistbelt of velvet. There is a short, slightly-filled drapery below the waist at front and sides, which disappears under the back drapery. The front of skirt below this drapery is laid in deep plaits, and has at side a straight panel of velvet. The back is puffed from the waist. The underskirt is arranged in hollow plaits.

FIG. IX.—VISITING-DRESS OF BLACK SILK AND VELVET, EMBROIDERED ON SATIN. The jacket or polonaise body is trimmed with a velvet vest, and velvet border sewn at the edge of the small panier. The back is long and puffed. The skirt is crossed at the top by a sash drapery, ending under the puffing at back. It is plaited in front with half breadths of velvet (separated by a lengthwise plaiting of silk) sewn all round.

FIG. X.—CLOAK OF GRAY WATERPROOF. It is of the redingote shape, with dolman sleeves. The hood is lined with gray-striped silk. Gray horn buttons.

FIG. XI.—JACKET OF NAVY-BLUE CLOTH. It is close-fitting, made with a good deal of spring at the back, so as to lie smoothly over the full drapery of the skirt, and is trimmed with very dull gold buttons and a blue and dull gold cord.

FIG. XII.—MANTLE OF FAWN-COLORED CLOTH. The fronts are straight, the basque at the back is triple-plaited, and the hood is lined with chestnut-brown silk.

FIG. XIII.—HOUSE-DRESS OF SILK AND CASHMERE. The skirt is made of dark-blue and red silk striped crosswise. The overdress is of dark-blue cashmere, with a fully-draped tunic, which opens on the left side in points. The bodice is pointed, back and front, fastens to the left side on the chest, and has a high Medici collar lined with red. The vest, collar, and cuffs are of the striped red-and-blue silk.

FIG. XIV.—JERSEY, made of brown elastic cloth, and heavily braided. There is a vest and collar of dark-brown velvet.

FIG. XV.—PLASTRON OF WHITE SILK-MUSLIN, dotted with small rose-buds. The large sailor-collar is of the same material, and has a bow of pink ribbon on the left side. A similar bow with long ends is on the right side of the plastron above a fall of lace.

FIG. XVI.—NEW STYLE SLEEVE, with a puffing of white net.

FIG. XVII.—HAT OF BLACK FELT, trimmed with black

velvet, black-and-gold corded ribbon, and two straight feathers; it is bound with black velvet.

FIG. XVIII.—MANTLE OF GREEN CLOTH, lined with old-gold satin; it is tied in at the back, is loose in front, has a slight fullness at the neck, and is trimmed with rows of wide and narrow braid.

FIG. XIX.—BONNET of black tulle, spotted with jet, and trimmed with violet pansees and a black aigrette. Jet beads edge the bonnet.

FIG. XX.—DOG-COLLAR, to wear with a very open or low-neck dress; it is made of a band of black velvet, a black lace fall, and jet ornaments.

GENERAL REMARKS.—The choice in the mode of making dresses is as great as ever. Tailor-made garments, Pompadour dresses, or the plain gathered skirt with one ruffle and with a full waist (the perfection of simplicity), are all equally fashionable, though widely different in appearance. For walking and general street-wear, the tailor-made suits are perhaps most popular.

Flounces, tucks, and folds are all used, according to the style of the dress. Long drapery and short drapery divide favor.

Turnures are increasing at the back. Every dress, or every underskirt, has steels let in at the back. Many ladies, however, prefer to flounce the back of their underskirts instead of putting steels in them; and when the dress itself is properly made, this will be found to be quite sufficient, and it is much more graceful and natural-looking than steels.

Most bodices are either full or draped to simulate fullness, or open over a full chemisette or plain waistcoat. Very few are perfectly plain. When they are perfectly plain they have a very wide collar around the neck reaching to the shoulders, and headed by a full ruching around the neck itself.

Sleeves are not so tight as they were. Full sleeves, indeed, are growing quite into favor again, especially for transparent materials. Sometimes only the upper part of the sleeve is of lace, the under part being of silk, or any other material, according to the material of the dress itself. For evening wear, the sleeve is gathered in to the elbows only, the remaining part falling loosely over the arm, in the old pagoda fashion.

Bretelles (trimmings of the material or of ribbon coming from the shoulders to the waist) are becoming fashionable again. This is a most becoming style to nearly all figures, as it appears to increase the size of the shoulders, and, coming to nearly a point at the waist, to lessen the size of the waist. If the shoulders are very narrow, start the bretelle nearer the point of the shoulder; if it is desirable not to increase the width of the shoulders, place the bretelle nearer the neck. In dresses cut low in the neck, the bretelles are sometimes placed on the back as well as on the front of the bodice; this has a very youthful look.

Sashes of wide watered or plain ribbon are much worn.

Mantles and jackets are equally popular; the short mantle is more dressy than the longer garment, but will not be so serviceable as the cooler weather advances.

Braiding for walking-dresses, jackets, etc., is still very popular, and makes a most simple and elegant trimming.

Bonnets and hats are still worn high, or trimmed so as to give them the appearance of height. Even the simple close-fitting capote is now trimmed on the top of the front, to give it the look of extra height.

Shoes are decidedly made with very low heels, scarcely any, in fact, and are being gradually transformed into the old Cinderella slipper. The heels are now almost always square; the high-pointed heel so long in vogue is now looked upon as an exceedingly bad taste, except, it may sometimes be, in shoes for evening wear. Boots, strapped or bandaged up the front, are also seen again, but shoes are fashionable, whilst stockings remain as elegant as ever.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

The earliest fall and winter bonnets have already made their appearance. They are extremely pretty and tasteful, both in form and materials. The small capote-shape continues popular, especially in velvet. The newest style has the velvet laid in folds over the crown, while the brim is bordered with a full bias puff. Ostrich tips and long ostrich plumes have regained their past favor for trimming these dainty little bonnets. A novel trimming is a band of bead passementerie, passing over the top of the bonnet and held in place at the sides with large bead buttons matching the passementerie. A band in cut steel on ruby velvet, jet on black velvet, and blue jet on sapphire-blue velvet, are thus employed. The front of the bonnet is adorned with three small ostrich tips of the hue of the velvet, mingled with metallicized filaments that match the passementerie. A directoire-shaped hat, or rather bonnet, is in dark-shirred velvet, with a bordering of fur around the brim. Hats are very varied in styles and shapes this season. The high-pointed Tyrolean form is still seen; it is in velvet with a wide velvet-lined brim, the crown encircled with folds of faille and adorned with high ostrich plumes. Colored felts and silky-napped bearers are shown for demi-toilette hats. The crowns are set and lower than they were last summer. The trimming is composed of folds of velvet, birds' wings, and loops of faille ribbon being set in the front of the crown. The velvet usually matches the hat in color, the loops of ribbon being in some bright contrasting tint. Thus a dark-blue low-crowned felt hat has the crown being ornamented with three dark-blue wings, set straight on end, and intermixed with loops of poppy-scarlet faille ribbon. Birds and birds' heads are still worn as trimming, but to a less degree than formerly. A new material for traveling or morning wear is a heavy cream-white worsted basket-cloth; this is made up in capote-shape, and has a brim in puffed black velvet. The trimming is usually either a bright-plumaged bird, or else a rosette in loops of black velvet ribbon.

The loose-flowing plain skirt is more popular than ever for short dresses. We are evidently going back rapidly in the fashions of dress to the modes of thirty years ago. The latest way of making these skirts is literally to have them double. The underskirt is gored and is perfectly plain, being finished around the edge with a narrow plaited flounce. Over this falls the full skirt, shirred in three shirrings at the waist. It is as long as the underskirt in front, and just enough shorter behind to show the plaited edge. In worsted goods the two skirts are of the same material. In lighter or richer stuffs the underskirt may be in taffetas. A pretty way to make skirts of cheviot or cashmere is to have bands of worsted lace insertion set in at intervals to the knee, the skirt edge being bordered with a row of lace. This style is exceedingly advantageous for evening-dresses for young girls. The underskirt may be of white or of colored taffetas, and the overskirt in transparent muslin and Valenciennes lace, or in silk gauze, with white Spanish silk guipure lace. Corsages are now made a great deal with folds, either crossing over, Madonna-fashion, or else laid flat in waistcoat style. Braiding and beading are much in vogue on cloth or stuff dresses, the pattern not only bordering the corsage around the basque and cuffs and collar, but being continued down the back and terminating in a point at the waist. Pekin goods (that is to say, those having alternate stripes of different materials) as well as stuffs striped with two colors, are very much worn, made up in the following way: The short skirt is covered with two wide-plaited flounces, the stripes running around the skirt. The corsage is in plain material, matching one

of the stripes. It is made with a deep polonaise drapery at the back, and has a plaited vest and cuffs of the striped stuff, the stripes in the vest being placed horizontally. This in red-and-white striped cashmere and plain white cashmere is a pretty way of making a morning or house-dress, and is very novel and stylish. In velvet and satin, or velvet and moiré Pekin, it composes a very superb toilette. Very handsome dresses in faille and velvet are made with a plain underskirt of velvet, the faille overdress falling in deep detached curved drapery to the hem in front and at the back. The corsage is made perfectly plain, with velvet cuffs and collar. The underskirt may be in satin, striped with wide bands of jet passementerie, in which case the corsage has epaulettes of jet fringe and a collar of jet passementerie.

House-shoes and slippers are now made with sharply-pointed toes, and curve higher on the instep than formerly. They are simply ornamented with very small bows of ribbon. A very pretty house-shoe is in patent leather, and has two narrow straps that button across the instep. Silk stockings are now shown, unmarred with small dots, in colors contrasting with the stocking itself. Bright-colored gause or crape bands are sometimes worn in the neck and sleeves of a dress instead of white crepe lisse or lace, but the effect is not good. I have seen bands of orange crape in brown dresses, and of red or pink crape in black dresses, and the novel combination was neither becoming nor tasteful. The new colors are mostly in shades of green. The delicate aubergine or linden-green maintains its popularity; and there are two darker greens now introduced which are called respectively "duck-pond" and "stagnant water." The shades are prettier than their names would indicate.

The newest fan is of medium size, and is covered with flat-plaited ruffles of colored silk lace with wooden sticks that match the lace in hue and that are slightly ornamented with gold. In the way of jewelry, bracelets are the favorite ornament. Very comical lace-pins are now shown, some formed of tiny diamond chickens peeping into an egg-shell, in white enamel, while others have a row of little sandwich-men enamelled in gay colors, their boards bearing the inscription "Good Luck." Flat, round cuff-buttons in gold, worked in arabesque patterns in open-work, are novel and popular. A very elegant device for a brooch is a clover-blossom in rubies, with the foliage in diamonds. Cocks' heads, with the comb, beak, and wattles in enamel, and the neck-plumage formed of small diamonds, are extremely popular for scarf-pins.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIGS. I AND II.—FRONT AND BACK OF A GIRL'S COSTUME. The frock and cape are of plaid flannel. The frock has the skirt made with wide plaits, and the bodice is loose and buttoned down the front. A girdle (which may be replaced by a sash) confines the waist. The cape has a hood drapery at the back, and is trimmed with a tassel, and velvet collar and cuffs. Straw hat trimmed with velvet and two straight feathers.

FIG. III.—BOY'S SUIT OF BROWN AND GRAY-STRIPED CLOTH. The knickerbockers are rather narrow; the jacket is double-breasted, has a collar with revers in front, and is trimmed with two rows of brown horn-buttons down the front. Brown straw hat.

FIG. IV.—BONNET of dark-blue plush, trimmed with blue-satin ribbon.

FIG. V.—GIRL'S COLLAR, edged with torchon lace, and crossing to the left side, where it is fastened with a bow of ribbon.



LES MODES PARISIENNES
SEPTEMBRE 1886



PETERSON'S MAGAZINE.
THE "AT HOME"



THE FIRE AT NIGHT.

[See the Story, "Cecil Dare."]



CHILDREN'S FASHIONS. BOY'S CAP, COLLAR, AND CUFF.



NEWEST STYLES FOR WALKING-DRESSER.



NEW STYLES FOR WALKING AND HOUSE DRESSES.

THE NEW YORK TIMES



HOUSE-DRESS. HAT FOR AUTUMN. JERSEY.



HOUSE DRESS. TOQUE. HAT FOR AUTUMN.



NEW STYLE JERSEY JACKET.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

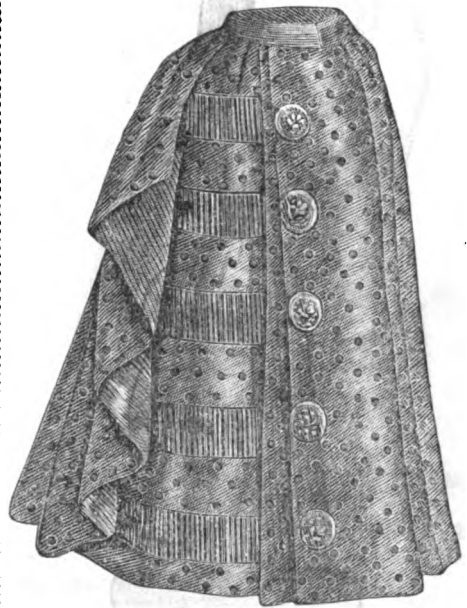
No. 1—Is a costume for either house or street, composed of woolen material and velveteen. The skirt has a narrow plaited frill of velveteen, put on in wide shallow plaits, thus requiring but little fullness. Over this is a kilted skirt of the



No. 1.

woolen, which is put upon the foundation, which holds the plaited ruffle at the bottom. The overskirt is draped in front to form a point, being plaited high on both sides. The back-drapery is doubled under upon the left side, laid in deep side-plaits at the waist, and arranged

to fall flat at the sides, and one looping in the back. A round waist, with full front, forms the underbodice. Over this is worn the velveteen jacket. This jacket is cut rather long, and perfectly plain all around, quite narrow over the bust, and not meeting at the waist by at least an inch or more, where it is fastened by an inch-wide strap of the material. Standing collar, plain tight coat-sleeves, with turned-back cuff. The sleeves, in our model, are slightly full-in



No. 2.

at the shoulders. This is a matter of taste entirely, as both plain and full sleeves are equally fashionable. The jacket is finished all around by a piping of satin; or it may be simply bound with silk braid. Four and a half yards of velveteen, and eight to ten yards of woolen, for the skirt, will be required for this costume.

No. 2—Is a model simply for the skirt of a dress, over which a bodice of the same material may be worn, or a velvet basque. The latter is quite the rage in black, or of the prevailing color of the skirt-costume. This skirt has a large double box-plait forming the front. On the left side, it is continued in deep kilt-plaits, forming

the side-panel. The right-side panel is plain, with bands of the dotted material put on crosswise. Six of these bands are used, as seen. The front is ornamented by large ornaments of passementerie. The back-drapery falls straight, and arranged to fall in plaits at the right side. The materials used in our model are dotted and plain or pin-striped silk; but any combination of two kinds of same material, or even two kinds of material, like satin and silk or satin and fine cashmere, will be effective.

No. 3—Is a walking-dress, of dove-colored plain and striped woolen. The hair-lines of the striped fabric may be colored, if preferred. The



No. 3.

body, of the stripe, is pointed in front, and trimmed at top with a square vest of the plain material, enclosed by a band of brown velvet, with pointed ends prettily drawn through a buckle. The neck is finished by an upright collar of velvet. The sleeves have pointed cuffs of velvet, ornamented by a buckle. The overskirt, of the plain woolen, is prettily draped to fall in a point on the right side, where it is drawn up high. The left side falls in a straight panel-shaped piece, crossed near the waist by a band of velvet, and the back is arranged in very elegant folds. The underskirt is quite plain, and of the striped material. Eight yards of striped

woolens; six yards of plain; three-fourths of a yard of velvet. Twelve buttons; one large buckle; two smaller ones.

No. 4—Is a stylish combination of plain and figured cashmere. The kilted skirt is of the plain cashmere. The bodice is cut in a close plain basque, even all around, and without fullness at the back. On to this is draped the overskirt, thus forming a polonaise, much more elegant, and more easily fitted and draped, than when cut in one. After the bodice is finished, then take the piece of material, and begin at the left side; bunch up a group of plaits, pin upon the edge of the basque, and bring it to a point at the front of the waist; then arrange the fullness for the opposite side. The back-drapery is formed by looping the material in



No. 4.

one long loop, with the under part falling straight, as seen in the model. Fasten all the drapery across the back and at the right side on to the basque as far as the point in front. The left side is loose, and fastens with a patent hook-and-eye under the back-drapery, after the dress is put on. Tight coat-sleeves and standing collar. Cuffs and collar are of the plain cashmere. Any self-colored cashmere for the underskirt, with the figured cashmere having a ground of the same shade, or else entirely contrasting. For a contrasting color, olive for the plain, with a figured design upon a pale-blue or pink ground, will make a very dressy combination. These figured cashmeres are much worn by young girls. Six to seven yards of figured material, and six yards of plain for the kilted skirt—all of double-fold material.

No. 5—Is a paletot, for a little girl, of ribbed cloth or corduroy. It is cut to fit the figure in front, and the back has two box-plaits. The



No. 5.

shoulder-cape is adjustable, and fastens under the standing collar. The edge of the paletot, cape, collar, and sleeves are trimmed with wide worsted braid an inch and a half wide.

No. 6—Shows the back of a dress for a little



No. 6.

boy. The front corresponds. It is made of flannel or tweed, and trimmed with pin-striped velvet or woollens cut on the bias. The middle of the back is laid in flat plaits, and gathered in four rows at the waist; a wide belt begins from this gathered bunch. The front is arranged in a similar manner. The skirt is plaited in under the belt. A deep turn-over collar and the cuffs are trimmed to correspond.

No. 7—Is a nursery-pinafore for a child of three years, made of butcher's-blue or turkey-red twill, with embroidery to match. The square



No. 7.

yoke, cuffs, and pockets are made of the embroidery.

No. 8—Is a cover, of nainsook, trimmed with embroidery, for baby, before putting on drawers. The illustration shows how it is made.



No. 8.

CORSAJE ESPAGÑOL: WITH SUPPLEMENT.

BY EMILY H. MAY.



The newest thing, appropriate for out-of-door wear, this fall, is called the "Corsage Espagnol," an engraving of which we give here. On a SUPPLEMENT, folded in with this number, we give diagrams of full-size patterns for its several parts, by aid of which diagrams any lady can cut out the patterns for the corsage. As we have often remarked, the patterns, after being cut out, should be fitted to the figure, and any alterations that may be necessary be made before the material is cut into. These Spanish jackets

(350)

are the most fashionable things of the year, and this one is the very newest, having just appeared in Paris. It may be made either of velvet, silk, or cashmere. It consists of four pieces, viz:

No. 1.—HALF OF FRONT.

No. 2.—HALF OF BACK.

No. 3.—HALF OF SIDE-BACK.

No. 4.—SLEEVE: UPPER AND UNDER PART.

The letters show how the pieces are joined. The darts, it will be seen, are marked on No. 1. The trimming is of wide worsted braid, suit-

and there is a full lace plastron and lace epanettes. Sprays of orange-blossoms are in the hair, at the neck, and side of the bodice. Long tulle veil.

FIG. III.—EVENING-DRESS, OF BLUE NUN'S-VEILING. The skirt opens at the side, over cream-colored ruffles; the underskirt is plain, and is laid in full wide plaits at the back; the drapery in front is drawn up the side under a blue satin rosette. The very long-pointed waist has a Medici collar, is gathered slightly on the shoulders, and opens over a white silk-muslin plastron. The sleeves and bodice are trimmed with lace laid over the blue material.

FIG. IV.—EVENING OR RECEPTION DRESS, OF VIOLET VELVET. The front is made of lilac silk, brocaded in violet velvet; the remainder of the skirt falls in straight deep plaits; black lace is draped across the front, below the waist, and a long sash of watered ribbon of the colors of the front of the dress falls on the right side. The bodice is of plain violet velvet, and has a black lace chemisette, and trimming about the neck.

FIG. V.—WALKING-DRESS, OF ALMOND-COLORED CLOTH. The front is made of stripes of the cloth doubled up loosely at the bottom, and falls over a dark-brown velveteen petticoat; a narrow plaiting of the velveteen is placed between the cloth stripes. Three shorter loops of the cloth, lined with velveteen, fall below the waist. The back of the skirt is laid in full plaits, but it fits closely over the hips; it is trimmed with an appliqué of brown velvet, or a braided pattern would look equally well. The jacket has an appliqué of brown velvet, and velvet revers; it opens from the front, over a yellow cloth vest. Almond-colored felt hat, trimmed with brown velvet and a yellow bird. Muff of brown velvet.

FIG. VI.—WALKING-DRESS, OF DARK-GREEN CAMEL'S-HAIR. The skirt is edged with a narrow knife-plaiting; above the hem is a band of small plaid silk; the pointed front of the tunic is also trimmed with a band of plaid silk; the back drapery is plain. The bodice is cut with a deep habit-basque at the back, and is trimmed in front with bands of the plaid. The plaited vest is of green silk. Felt hat, faced and trimmed with dark-green velvet and cock's-plumes.

FIG. VII.—WALKING-DRESS, OF GRAY MOHAIR. The underskirt is of plain merino, edged with a broad band of striped mohair; the front drapery is of the plain mohair, lined with the striped mohair; the right side is cut much longer than the left, so as to turn the striped side out, carrying the end to the waist, under the basque. Or the skirt may be cut the same depth all across the front, and simply faced with the striped material; the back is arranged in water-fall drapery. The bodice is made with deep basques, and opens over a plain pointed vest, which is fastened by invisible hooks and eyes at one side. The basque is cut round at the back, and has revers and cuffs of the striped mohair. Gray felt hat, trimmed with wings.

FIG. VIII.—WALKING-DRESS, OF BROWN CASHMERE AND BROWN BROCHÉ. The skirt is made of the broché edged by a deep band of velvet, and a narrow plaiting; the overskirt of the cashmere is draped back and front. The jacket is fastened at the front by one button, and is trimmed with the broché. The vest is of the velvet, and rounded in front. Felt hat, trimmed with velvet and feathers.

FIG. IX.—HOUSE-DRESS, FOR MOURNING, OF black camel's-hair. The skirt has fan-plaitings of black silk inserted in the front. The tunic is draped in folds in the front, and carelessly bunched at the back. The bodice has a plain round vest, which fastens with hooks and eyes under the very stylish Spanish jacket, which is cut round at the back, and is edged with a small ball-fringe.

FIG. X.—HOUSE-DRESS, OF STRIPED WOOLEN MATERIAL. The tunic opens in front over the plaited skirt, and the long

back is draped to the back of the bodice. The waistcoat, collar, cuffs, waistband, and border are of velvet.

FIG. XI.—JERSEY JACKET, OF DARK-BLUE STOCKINET. It is trimmed with a broad galloon, and the pockets are trimmed with cord.

FIG. XII.—HAT, OF BLACK STRAW, trimmed with a plaiting of black satin, and full black feathers.

FIG. XIII.—HOUSE-DRESS, OF IRON-GRAY CASHMERE, trimmed with a galloon of a darker shade. The underskirt is trimmed with many rows of the velvet. The tunic in front is draped beneath the back-breadths, and both are trimmed with rows of the velvet. The pointed bodice has a pointed waistband, also trimmed with the velvet. The lower part of the sleeve is also encircled with rows of velvet, while the upper part is slightly puffed.

FIG. XIV.—BONNET, OF BROWN FELT, trimmed with brown velvet ribbon, and feathers of two shades of brown.

FIG. XV.—TOQUE, FOR A YOUNG CHILD. The crown is of red cashmere, the brim is of seal, and a small fur head ornaments the side of the crown.

FIG. XVI.—JACKET, OF STRIPED VELVET. It is made with plaits to fit easily over the large tournure, and is close-fitting behind; in front, it is made without gores, so falls rather loosely, and is trimmed with large mother-of-pearl buttons.

GENERAL REMARKS.—Everything is worn, and nothing is very new in style or color. We gave, in the September number, as we also give in the present one, the very latest models for dresses, etc., in the greatest variety. In them it may be noticed there is rather a leaning to less drapery and a more simple style of looping, for general wear.

The *tournure* is still in favor, and is worn much too large, by some persons, for elegance.

Vests, real or simulated, are very fashionable, or some trimming which gives the effect of a vest.

Basques and *habit-bodices* are general, though waistbands are exceedingly popular, especially for slender figures and young people.

Lace jackets, lined with richly-colored silk, are very fashionable, and velvet ones, of a contrasting color from the dress, are worn, both in the house and for street-use, if the color is sufficiently quiet for the latter. These jackets serve well to wear out old skirts, and help much to add a variety to the wardrobe.

Sashes are growing more and more in favor, and are worn in several different ways. For young women, they are frequently tied around the waist, in a large loose bow, on the left side at the back. They are also worn with the long loops and wide ends falling over the skirt at the back, thus forming the necessary drapery. In the latter case, they are tied around the waist. Very wide watered ribbon makes the most elegant sashes, though the material of which the dress is composed is frequently employed, and the whole width used.

Jackets and mantles, long and short, close-fitting and loose, are all worn. The rather short mantle and medium length jacket are considered more dressy than the very long ones.

Gold and silver braid are still used, but much more sparingly than was the case some time ago, as when too much tinsel is put on it has a tawdry effect.

Bonnets and hats are still worn high and narrow; but the height, with well-dressed women, is not exaggerated.

The hair continues to be dressed up on the top of the head, in a loose fashion, though physicians now say that much neuralgia is produced by this fashion, and that incurable headaches are often caused by the straining of small strands of hair and hard hair-plins. The catogan style has not as yet become general, though it is worn by young girls. When the hair is universally worn low on the neck, the day of the Medici ruff, high collars, and bodices, will have passed.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

The reign of the plain full skirt is at an end. It was destined, apparently, to a short-lived popularity, in spite of its grace and becomingness. It was too easy to make and copy, and the streets of Paris soon swarmed with all kinds of straight skirts: some plaited, and others merely gathered, and many of them without either shape or flow of lines. The plain skirt has died: peace to its memory, for it promised an era of simple and convenient dressing, and the promise has not been fulfilled. In its stead, is now shown the long full overskirt, falling in curves in front and at the back to the hem of the dress, and showing the underskirt at the sides. Or else the overskirt is made as long as the underskirt, and is cut up at the seams so as to part and show the latter, which is of a richer material than the former. Very large-patterned brocaded velvets are used for underskirts, in which case the overskirt is a mere scarf-drapery, with puffed loopings or straight folds at the back, the color matching the groundwork of the velvet. Striped velvets in dark rich tints are a good deal used for the underskirts and vests of cloth dresses: dark-ruby and marine-blue stripes, for instance, going well with marine-blue cloth. Worth has just finished a very handsome costume in this combination, which is intended for a New York leader of fashion.

Another tasteful walking-dress on view at his establishment has just been completed for the Princess Paz, wife of the Archduke Louis of Bavaria, and daughter of Queen Isabella of Spain. It is in black cloth, the seams bound with black velvet, trimmed spirally with silver braid. The underskirt is in Pekin velvet, the stripes black and white.

Very short pointed corsages continue in vogue, with folds of the material used for trimming the dress arranged fichu-fashion over the bust—that is, if the trimming be in soft material, such as surah, cashmere, or crêpe de Chine, for such a style would be impracticable in the heavier stuffs. With this style, half-loose sleeves are sometimes shown, with undersleeves made of the trimming-material. For instance, a corsage in dark-blue satin, figured with tiny strawberries, had the fichu and undersleeves in dark-blue surah. A sash, in flat straight folds of the surah, lined with the same material, was attached to the back of the skirt.

Elbow-sleeves of lace are again worn in full dress or in demi-toilette. They are no longer made to fit closely over the arm, but the lace is gathered into a band, of the material of the dress. A small bow is placed on this band, at the curve of the arm. These full half-sleeves are much more durable than the tight-fitting ones used to be, and are even more becoming.

Lace skirts are no longer the height of fashion. They are too pretty and convenient to disappear very suddenly, but, whenever any particular style of toilette is imitated in cheap material at the great dry-goods stores of Paris, its days are numbered. And lace skirts, ranging in price from six to fifteen dollars, have been on view in those establishments throughout the whole of the past summer.

Jersey waists are still very popular, being too convenient to be easily set aside. The later styles are, in some instances, very elaborately ornamented. The latest of these is called the Theodora, and is finished around the throat and wrists with a flat oxydized silver chain in a pointed mediæval pattern. The cuffs and collar and the basque edge are also sometimes embroidered very elaborately with small jet beads of a color matching that of the material. Velvet corsages will be a good deal worn with skirts of silk, or satin, or lace, this winter.

The full plaited ruchings of crêpe-lisse, that have so long been worn at the throat and wrists, are entirely out of fashion. Bias bands of transparent muslin of varying widths are worn, sometimes with a plaiting of lace set

inside the band. This makes the trimming more dressy. Ruchings of plaited lace, in black or in colors, and narrow bias bands in colored crêpe, are also worn. Very pretty sets for the sleeves and neck are shown, composed of a double bias fold of cream étamine, embroidered with tiny red rosebuds with green leaves. Ruchings with colored chenille dots and with admixtures of gold and silver are also worn. Bands of imitation lace have replaced those of English embroidery for collars and cuffs, on wash-dresses and on cashmere costumes.

Bonnets are shown in the quaintest and prettiest shapes imaginable. The crownless form, with the two sides meeting in a sharp ridge along the top, is much liked, and is very becoming. The trimming, of high-standing loops and ends of ribbon, with a long spray or two of flowers, is placed directly in front. Two small birds, set head downwards, with their tails high in the air, are sometimes set at the side of such a bonnet, replacing the ribbons and flowers. Velvet is indisputably the favorite material this season. A new trimming for it is formed of flat spangles about the size of an old-fashioned three-cent piece, in corrugated metal, colored of the same shade as the bonnet-material. Two rows of these are sewed all around the edge, and are very decorative. Jet bonnets are made up over heavy corded faille, and are trimmed with jet flowers and small black cock's-plumes. Bonnet-strings are of medium width, and are composed of ribbon, either in velvet or satin, but the former is the more fashionable. The round hats are shown in all possible styles and shapes: the pointed Tyrolean, the Henri IV toque, the round Directoire hat, and even the broad-brimmed picturesque Rubens hat (the latter in felt, with the brim lined with velvet), are all on view in the show-rooms of the fashionable milliners.

The newest color of the season, so far, is the royal blue (bleu du roi), a superb dark rich color, supposed to be the same as that of the groundwork of the royal Sèvres, but of a more brilliant tint. Grays and browns will also be much worn in all their different shades.

The lowering of the garniture in the necks of dresses has brought about a pretty innovation, in the shape of a half-inch wide piece of ribbon tied around the throat in a bow with short ends, which bow goes at the side of the wearer's neck. This ribbon is either in pale-pink or pale-blue watered silk or satin, or else in black velvet. Pale-pink is worn with black dresses, and pale-blue or black velvet with white ones. This fashion has a very picturesque and Watteau-like effect.

The prettiest novelty in jewelry is a trefol formed of a sapphire, a diamond, and a ruby. Two small ones form the earrings, and a larger one the pin, and they are also set on the side of a bracelet or mounted as a scarf-pin.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—GIRL'S DRESS, OF DARK-BROWN CASHMERE, WITH LIGHTER-BROWN DOTS. The bottom of the skirt is edged with a band of dark-brown velveteen; the tunic is draped and untrimmed; the jacket is of brown cloth, with collar and cuffs of brown velveteen, and edged with small ball-fringe; felt hat, of the lighter shade of brown, trimmed to correspond with the jacket.

FIG. II.—BOY'S SUIT, OF HEATHER-COLORED TWEED. The knickerbockers are close-fitting; the jacket is plain, and worn with a large linen collar and cuffs.

FIG. III.—GIRL'S DRESS, OF PLAID WOOLEN. The skirt is plaited; the jacket is of dark-blue cloth, opening at the throat with revers, and double-breasted, with two rows of buttons. Hat of dark-blue felt.

FIG. IV.—CAP, FOR SMALL BOY. It is made of dark-red cashmere, full, and gathered on the top into a red rosette; it is trimmed with red cords.



Engraved & Printed by Thos. Ag. Nisbet

LES MODES PARISIENNES. 1870.

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CHILDREN'S FASHIONS FOR NOVEMBER. FUR SHOULDER-CAPE. SEAL TOQUE.



VISITING-DRESS. HOUSE-DRESS. THROATLET. MUFF.



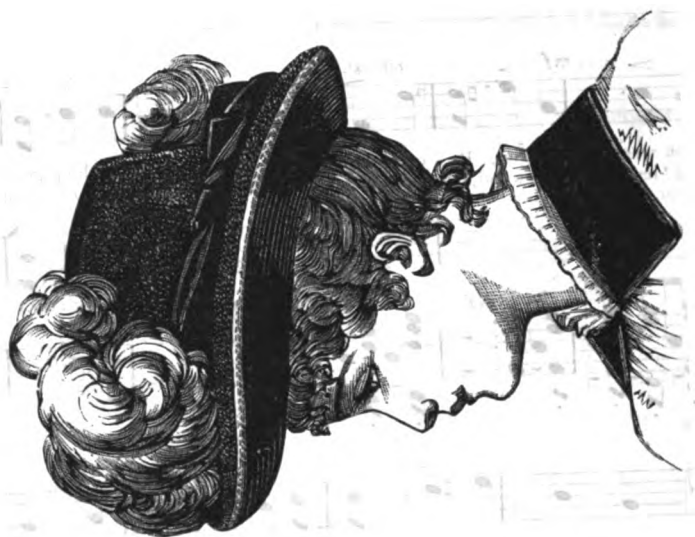
WALKING-DRESS. CLOAK. COLLAR.



VISITING-DRESS. NEW STYLE OF HEAD-PRESS. HAT.



WALKING-DRESS. HEAD-DRESS. HAT



BONNETS. HAT.